



A STUDY OF THE MARGINALIZED REPULSIVE PSYCHOTIC ABJECTION AS EXPERIENCED BY THE SELECT PROTAGONISTS IN POSTCOLONIAL FICTION: AN ANALYSIS

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ABSTRACT

Background: The writers of postcolonial literature, who shed light on the aspects of colonial and postcolonial experiences, are the initial focus of this research piece. This article continues by describing the protagonists, who are created in an unusual atmosphere and who become prey and victims of the imperialist and post-imperialist upheaval. And it skillfully highlights the protagonists' insane dejection, which leads to their suicide as a means of escaping the chaos and looking for a way to continue living. This article concludes by making the argument that the protagonists of postcolonial literature are not fantastical, picaresque, romantic heroes, but rather the terrible experiences of colonial and postcolonial unrest that took hold through the writers of postcolonial literature.

KEYWORDS: Marginalized, Psychotic, Depressed, Abjection, Hegemony, Convulsions, Mankind, Desire, Physiologically, Socially, Traumas, Imperial, Imperialist.

INTRODUCTION

The Supreme Creator used all of his powerful abilities to construct the world. Every single organism in the universe was created by God and has a beautiful life plan. Humans are the Supreme Being's finest creation. The Almighty Being bestowed grace onto him when he created humans in a cherubic manner with all six senses. Throughout the world, people are viewed as the embodiment of the Supreme Being. Every single person was purposefully made by him with a lovely existence in mind. Humans exist in this world for a reason. Even other organisms like plants, insects, reptiles, birds, and animals have their own special strategies for surviving in this environment. Every single creature must conquer the difficulties of adversities with a good action in the appropriate manner in order to have a singularly balanced life. Desire is essential to a creature's ability to carry out his life's work in both human and other animal lives.

Humans are always driven by desire, which serves as their fundamental motivation for carrying out their daily activities and meeting their basic necessities. Greed is a term used to describe excessive or insatiable desire. Humans will respond pessimistically to satisfy his needs as a result of his avarice. Only humankind's avaricious hunger prevents them from considering the truth that the Ultimate Being made humans and that everyone is on an equal footing with him. The Humans' extreme gluttonous hunger erases this fact from their minds, and they begin to dominate one another by repressing one another. Mankind began to acquire territory, amass wealth, and subjugate the others in order to live a life of pleasure and satisfy their desires. Finally, the idea that humans act and respond to life's events in any way they prefer whether it be an optimistic or pessimistic approach became the accepted theory of survival. Yet, most of the time, people select for an immoral pessimistic way.

When we read through the history of the planet, we see that even in the prehistoric eras, people started to live in groups and communities and began to invade and seize other people in order to survive. From the beginning of time, land wealth and people have been captured. Later, these enslavements came to be known as "colonialism." Colonialism is the violent invasion and occupation of another country by one nation, which then claims that nation's territory as its own and begins to colonise it with a certain group of settlers. During Europe's "Age of Discovery," in the 15th century, the first wave started. European nations including Britain, Spain, Portugal, and France colonised the lands of Eastern nations at this time. Their first reasons for colonising are for God, Money, and Glory. The colonial inhabitants' souls would be saved as a result of the Europeans' efforts to propagate Christianity, which they considered was their obligation.

The richness of the Eastern countries was the next target for European conquerors, and during colonialism, they loot and exploit these nations' resources in order to strengthen their own economic growth. The acquisition of the most colonies was the Westerners' or Europeans' secondary goal for glory; European nations frequently competed with one another for this honour. They attacked every country in the East, established themselves there for more than 250 years, governed, dominated, and then started killing the native or colonised peoples. Throughout the 19th century, the second phase of colonial expansion began. These people, who were primarily British, invaded nearly all of the Eastern nations and cut up the Asian continents like a pie, drawing arbitrary borders and taking huge portions of land for themselves.

These divisions of Eastern cultural groups caused by British colonial limits sparked rabid interethnic conflict that destroyed Easterners' political, economic, and social institutions as well as their traditional way of life, which was seen as inferior. The harsh belief held by these conquerors was that everything, including the planet, was supposed to be purchased and sold. The indigenous people encountered a stiff opposition wherever the Brits spread their colonial influence across the Eastern side. British colonisation of Western nations had both beneficial and detrimental repercussions of empire.

In the colonial area, negative imperialism largely had its own effects from the ground up. These aboriginal people had a wide range of physical and mental afflictions as a result of being used as cheap labour. Their home country turned become a foreign place for them. Although it is new to them, colonisation initially takes place in a marginally beneficial way in a spiritual and educational mode. Nevertheless, later on, all locals were exploited and were given no rights to do anything. The colonisers did not provide much and stole both the material and psychological lives of the indigenous people.

Before the colonial people began to strive for their independence and establish their own government and control, this situation persisted for more than two hundred years. The natives were allowed to decide whether to follow their own native tradition or the combined tradition of westerners and natives when the British left, or after decolonization. They were actually in a condition of confusion, with their identity shifting in front of them. As a result of colonization's impact on these peoples' cultures and communities, writers from eastern nations that were ruled by the British began to produce works of literature that represent the political, linguistic, and cultural experiences of societies that were once European colonies. And this kind of literature is called Postcolonial literature and also called as Postcolonial studies and New Literatures in English. Bill Ashcroft, G. Griffiths, Helen Tiffin have elaborated the meaning of the term in their book titled *Key Concepts in Postcolonial Studies* as follows:

Postcolonialism is now used in wide and diverse ways to include the study and analysis of European territorial conquests, the various institution of European Colonialisms, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects, and, most importantly perhaps, the differing response to such incursions and their contemporary colonial legacies in both pre- and post- independence nations and communities. (187)

The term "postcolonial" has taken on significant meaning in contemporary literary and cultural theory. Its goals are to celebrate and promote the "New Literatures" that have emerged from formerly colonial areas, as well as to insist that this field is necessary to examine and challenge persisting colonial attitudes. Since the late 1980s, the word "postcolonialism" has taken the place of prior labels like "the Third World" or "Commonwealth Literature." The Empire Writes Back and The Encyclopaedia of Postcolonial Literature in English, both written by Bill Ashcroft, gave postcolonialism studies more weight as a modern literary and cultural theory. Hence, postcolonial literature is a body of literature that begins with writing created by authors born in formerly colonised nations that, for the most part, achieved independence after World War II. These works of literature cover a wide range of subjects. The characters of postcolonial literature are shaped by the writers to deal with their own personal struggles as well as the

struggles of indigenous peoples who are confronted with poverty, an uneven social and economic situation, and cultural upheaval. These characters face a variety of issues. The educational system and social structures that the various individuals operate in appear to be the remnants of previous European dominated institutions, despite the fact that these characters live autonomously in a nation free from historical European regulations and rulers. They adjust to the hybridised environment the mingling of cultures that takes place when the cultures of coloniser and colonised meet physically and mentally.

Native Americans were referred to as "other," "alterity," "orients," "exotics," "uncivilised," "biologically inferiors," "subalterns," and "marginalised" by the colonisers. The characters in postcolonial literature come into contact with the marginalised psychotic horrific abjection, which means that the grotesque abjection permeates every aspect of their lives. Abjection is a state of mind that is characterised by a form of depression and gloom. The Latin term "abjectionem," which is the root of the English word "abjection," literally translates to "throwing aside," which again denotes sadness or dejection. The postcolonial writers create their characters in "the state of being cast off," after they have faced several hardships associated with the decolonization of their environment.

In her essay Powers of Horror: An Essay on Abjection, Julia Kristeva pursued one of the most well-liked interpretations of abjection. The feeling of abjection, which Kristeva refers to as one's "corporeal reality," is described as "the breakdown in the line between what is self and what is other" when a person feels a depressed mood both physically and intellectually. The protagonist of postcolonial novels as envisioned by the authors of postcolonial literature adds to this catastrophic breakdown between self and other in a psychotic fashion. By reviewing and reworking colonial history, these authors reaffirm the uniqueness of indigenous cultures. They also present the whole image and description of colonial peoples and the ways in which their lives reflect both cultures. To reflect the blending of western and non-western languages, they also use hybrid dialects like pidgin and creole. Salman Rushdie, Jean Rhys, Kazuo Ishiguro, Hanif Kureishi, Timothy Mo, V. S. Naipaul, Sam Selvon, Chinua Achebe, Chimamanda Ngozi Adiche, and Nadine Gordimer are some of the most notable Postcolonial authors. Ama Ata Aidoo, J. M. Coetzee, Buchi Emecheta, Ngugi Wa Thiong'O, Ben Okri, Micheal Ondaatje, Derek Walcott, Jaica Kinciad, Gabriel Gracia Marquez, and Edward Brathwaite are some of the authors mentioned.

Things Fall Apart by Chinua Achebe is based on a postcolonial book that clearly distinguishes between the coloniser and the colonised. In this book, western capitalist colonisation is depicted as destroying African people's traditional values and religious institutions. The Second Coming, a poem by W. B. Yeats that describes the world following World War I, serves as the inspiration for the title of the book. While Nigerians fought for independence from British colonial control, Chinua Achebe connected to the poem and exploited the notion that violence and dissent caused the earth to be torn apart. This book is a response to and documentation of the sad and traumatising effects that colonial British imperialism had on the native Africans.

Okonkwo, the main character in Chinua Achebe's novel, is a wounded colonial victim who replicates each and every victim in his African community. Okonkwo is a character who represents dominance, toxic masculinity, and traditional values. He is obstinate, impatient, and fear-driven. He is also referred to as a man of war and action. He was created by Achebe as a man who fears his frailty and failure. He is a recognised leader and self-made member of the Umuofia, Igbo culture, unlike his father Unoka. Okonkwo is a strict husband and parent who upholds his custom and culture and encourages others to do the same. Okonkwo's life began to get complicated as he prioritised maintaining his aspirational status as the village's respected leader. Okonkwo rises beyond his upbringing in poverty and succeeds in life. He therefore assumed the role of the tragic hero, unable to accept the British colonial system's norms and unable to tolerate imperialism's hegemony over his ancient tradition and culture. He also struggles to fit in with the white people and their Christian missionaries. The same factors that were dominating Okonkwo's culture and tradition and causing his people to become marginalised and subalterns in their own country caused Okonkwo's psyche to rebel, more so than his physical body.

When his son began practising the alienating Christian faith, his life was in a state of abjection. When he discovered that he had lost his respected status in his village and that the white missionaries who had arrived didn't take into account their culture and religion, he was extremely disheartened and depressed. They considered the Igbo people to be primitive people.

These ideas keep coming back to Okonkwo's head as he considers the loss of Nwoye from his culture and traditions and wonders how he could have produced a son who is so dissimilar to himself. "Living fire creates cold, powerless ash," Achebe once said (21). "Okonkwo sincerely wept. He wept for the clan...for the warlike guy," it is said. "(21). He is completely worn out from worrying about the state of his clan. He lamented the loss of the violent days when his men would fight back when wronged. Because they did not fight back against the intrusions of white men, Okonkwo believes that his clan's people are cowards and traitors.

Okonkwo believes that his clan's people are traitors and cowards because they did not oppose the intrusions of white men and because they violated their

tradition and culture by embracing and adhering to the white missionaries' regulations. Okonkwo was a classic tragic figure, caught between his own needs and values and unable to face the change that destroys his Igbo culture and tradition. His grotesque feelings about British colonisers towards his land, tradition, and culture caused the breakdown of his strong mind to the psychotic abjection, who eventually hanged himself in a sign that he never surrenders his epic tradition and culture to British imperialist.

The most well-known book that describes postcolonial historical events that took place in India under British rule and following independence is *Midnight's Children* by Salman Rushdie. The 1981 publication of the book is infused with a flavour of postcolonial features. This book's narrative revolves around the horrifying fate of a young Indian Muslim kid amid the colonial and postcolonial periods of Indian history, as well as the impending general election that would replace Indira Gandhi's Emergency government. The term "midnight children" refers to those who were born on August 15, 1947, the night that proclaimed India's independence.

He has been endowed with unique supernatural abilities, including the ability to telepathically communicate with all of the other *Midnight's Children* and a keen sense of smell. Saleem Sinai, the story's narrator, serves as the book's protagonist. Because the protagonist experiences inner and outer conflict, psychological abjection, issues with globalisation, the suffering of new classes of "haves" and "have-nots," identity crisis, paradoxical feelings, migration, cultural clashes, distortions, bewilderment, suffering from unemployment, and corruption in politics and at the level of bureaucracy, it is a multidimensional novel. One of the main characters is a hybrid of Hindu, Muslim, and Christian. He serves as a metaphor for those people who frequently struggle with complex, multidimensional issues. The book's unreliable narrator is Saleem Sinai. With Saleem's remarkable birth and amazing abilities, his life went on without a hitch until he discovered his abilities. Saleem stands in for India, a country with three major religions and a turbulent history of political, religious, and communal strife. Due to the transitional period between colonial rule and independence, it also experienced autonomous turmoil. Saleem Sinai, who was the sufferer in the midst of colonial and postcolonial India, too experienced these upheavals. After he lost his family and his girlfriend Parvati, these circumstances caused him to suffer between the inner and outside worlds, which symbolises the various forms of psychotic mental torture.

Due to his remarkable abilities and the anguish his fate had caused in his life, he was in a marginalised position. He lost himself in the middle of the book, awoke, and had to go through the tortures the government used to kill and sterilise all of *Midnight's* offspring. Finally, he realises that his body would break and burn to ashes on his thirty-first birthday because to his horrific supernatural ability, so he begins telling Padma, his new wife, the tale of his life. Saleem's personal biography is intricately entwined with the history of India. His existence surrounding the horrifying postcolonial events created him an abject personality, which eventually partially recovered with hope. He was severely psychotically damaged.

Therefore, Okonkwo and Saleem Sinai, the two postcolonial protagonists, are both victims of the British colonial and postcolonial periods as well as sufferers from fragmentation, migration, memory, pre- and post-riots, effects of colonialism and neo-colonialism, identity problems, suffering and struggle, and the dehumanising state of psychotic depression. To sum up, through their protagonists, the authors of postcolonial literature try to make their experiences with colonialism and postcolonialism known. In their portrayal of characters, marginalised minds' latent depressive states are replicated.

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